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Abstract

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INSTRUCTIONAL OBJECTIVES FOR A JUNIOR COLLEGE COURSE IN MUSIC APPRECIATION

Compiled by

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JC 690 420

MUSIC APPRECIATION OBJECTIVES: SET # 1

OBJECTIVES

GENERAL: The student will be aware of basic stylistic and formal characteristics of Baroque music.

SPECIFIC:

1. The student will be able to define the following terms: opera, oratorio, cantata, da capo aria, arioso, ensemble, recitative, trio sonata, concerto grosso, toccata, fugue, continuo, figured bass, ground bass, trio-style writing, affective text treatment, solo concerto, virtuosity, and ornamentation. (The last three items as they apply specifically to the Baroque).
2. Given musical examples similar to those heard in class, the student will identify them as an example of one of the above-listed forms.
3. Given musical examples similar to those heard in class, the student will identify the stylistic traits listed above which the examples employ.

OBJECTIVES

I. GENERAL: The student will be aware of basic stylistic and formal characteristics of Baroque music.

SPECIFIC:

A. The student will be able to define the following terms: opera, oratorio, cantata, da capo aria, arioso, ensemble, recitative, trio sonata, concerto grosso, toccata, fugue, continuo, figured bass, ground bass, trio-style writing, affective text treatment, solo concerto, virtuosity, and ornamentation. (The last three items as they apply specifically to the Baroque.)

B. Given musical examples similar to those heard in class, the student will identify them as an example of one of the above-listed forms.

C. Given musical examples similar to those heard in class, the student will identify the stylistic traits listed above which the examples employ.

II. GENERAL: The student will be held responsible for titles and composers of the selections heard in class.

SPECIFIC: The student will match a column of ten composers with a column of titles of their works.

III. GENERAL: The student will be aware of the chronology of music history.

OBJECTIVES

GENERAL: The student will be aware of the chronology of music history.

SPECIFIC:

1. The student will be able to arrange the names, dates, and works of Baroque composers studied in class in chronological order.

GENERAL: The student will acquire a relatively more extensive knowledge of Bach and Handel.

SPECIFIC: The student will write a paper of at least four pages, based primarily upon independent research, on the topic: "Bach and Handel." Minimum essentials: Bach's creative periods identified, major works of each period, characteristics of each period; Handel's creative periods, major works of each period, characteristics of each period.

SPECIFIC:
A. The student will add to his notebook(started during the previous unit on early music)the following information: Dates of the Baroque era(early, middle and late); names, dates, and chief compositions of all composers covered in class. This will be considered minimum required work. (For amplification of this statement, see page 19.)

IV. GENERAL: The student will acquire a relatively more extensive knowledge of Bach and Handel.
SPECIFIC: The student will write a paper of at least four pages, based primarily upon independent research, on the topic: "Bach and Handel." Minimum essentials: Bach's creative periods identified, major works of each period, characteristics of each period; Handel's creative periods identified, major works of each period, characteristics of each period. (For amplification, see page 19.)

MUSIC OBJECTIVES: SET # 2

I. Goal: The student will have an understanding and appreciation for the art of music.

Objective 1: The student will write a critical review of 250 to 500 words of an assigned concert. Review to include reference to orchestral interpretation, blend and balance, precision, technique and quality of performance. Assessment to be made by local newspaper music critic who will evaluate perceptiveness, comprehensiveness, objectivity and appropriate use of music terminology.

(80%)

Objective 2: Outside of class, the student will write a paper of 500 to 800 words in which he will define the role of music in contemporary society. Paper to include reference to the relationship of music to other arts, political implications and a prognosis based upon knowledge of historical developmental trends.

(100%)

II. Goal: The student will have a knowledge of the historical evolution of music.

Objective 3: Outside of class, the student will write a term paper of not more than 2,000 words in which he will summarize the evolution of one of the following from the time of Gregory the Great until the present:

a. form
b. harmony
c. concepts of melody
d. instrumentation and orchestration

Names of significant composers and their contributions are to be used as illustrative examples. Footnotes and bibliography required. Assessment by instructor on basis of comprehensiveness and accuracy.

(75%)

Objective 4: Given six paragraphs, each of which is descriptive of the musical style of a historical period, the student will place them in chronological order of occurrence. (100%)

Objective 5: Given a list of significant musical events, the student will place them in proper chronological sequence. (70%)

III. Goal: Through disciplined listening processes, the student will have the ability to recognize and evaluate musical procedures, principals of structure and aspects of style.

Objective 6: The student will identify, in writing, the title of the composition and the last name of its composer for each of the 100 examples played. Time: 1 minute per example. (80%)

Objective 7: The student will identify, in writhg, the stylistic period of composition for 50 musical examples played in class. Time: 1 minute per example. (80%)

UNIT I

THE MATERIALS OF MUSIC

> "Music is the most romantic of all the arts-one might almost say, the only genuinely romantic one-for its sole subject is the infinite. Music discloses to man an unknown realm, a world in which he leaves behind him all definite feelings to surrender himself to an inexpressible longing."
>
> E. T. A. Hoffmann

There is no completely satisfactory explanation for the universality of music. It is not essential for life, yet it is difficult to imagine life without it. It does not provide basic requirements nor satisfy obvious instincts, yet the absence of compelling motives for its existence has not inhibited its acceptance as a means of expression by peoples of all places and times.

Today, developing an appreciation of the arts is becoming increasingly important. Modern efficiency is making more leisure time available. If it is to be utilized for more abundant living, the educational pattern must develop worthwhile and enduring sources of enjoyment. Unlike many school activities which terminate when one leaves the ivy halls, the recreational value of music is unending.

In this unit, music is disected and its elements isolated, analized, described and demonstrated for the purpose of understanding the building blocks and tools of the art.

UNIT GOALS AND SPECIFIC OBJECTIVES

I. Goal: The student will learn music terminology.

Objective 1: The student will match a given list of musical terms with a given list of definitions. Areas included: tempo, dynamics, meter, performance.

(80%)

Objective 2: The student will listen to recorded examples and participate in a class discussion of the general characteristics of each work.

(100%)

II. Goal: The student will understand the materials of music.

Objective 3: The student will define in 25 words or less, four properties of musical sound. No references.

(100%)

Objective 4: The student will list and define essential elements of music. No references.

(75%)

III. Goal: The student will learn selective critical listening.

Objective 5: The student will listen to Barber's Adagio for Strings in class and participate in a discussion of tempo, dynamics, melody, harmony, and timbre.

(100%)

Objective 6: Outside of class, the student will listen to A Young Person's Guide to the Orchestra and write a 250 to 500 word paper describing the uses of different sections of the orchestra. Assessment by instructor on the basis of student's demonstrated ability to isolate and describe musical effects.

(70%)

Objective 7: The student will listen to taped examples of instruments played in solo and participate in a class discussion concerning distinctive timbres.

(100%)

IV. Goal: The student will become familiar with the performance media of music.

Objective 8: Given an unlabeled diagram of an orchestra seating chart, the student will write, thereon, the names of the sections of a traditionally organized 100 piece orchestra. (80%)

Objective 9: Outside of class, the student will list the "standard" instrumentation of the following musical organizations in accordance with findings in course bibliography:

a. symphony orchestra
b. chamber orchestra
c. theater orchestra
d. opera orchestra (Mozart)
e. opera orchestra (Wagner)
f. symphonic band
g. wind ensemble
h. marching band
i. dance band
j. string quartet
k. woodwind quintet

(75%)

UNIT II

PRIMITIVE MUSIC AND MUSIC OF THE MIDDLE AGES

Music from the dawn of civilization has been an integral part of man's culture. Human beings have expressed themselves in pitches and rhythms throughout the hundreds of years of recorded history and for thousands of years before. There is even speculation that primitive music antedates speech. Archaeologists and musicologists have not probed deeply enough into the distant past to unearth its origins, but the existence of music in extremely primitive civilizations as an adjunct of rituals, ceremonies, and festivals has been established.

(Extracted from Dallin.)

While clouded in mystery, the beginnings and early development since the advent of Christianity are important considerations in the student's complete understanding of "from whence and why."

I. Goal: The student will become acquainted with the theories concerning the beginnings of music.

Objective 1: The student will participate in a classrom discussion of the theories concerning the beginnings of music. (100%)

II. Goal: The student will know about the nature of the music of primitive cultures.

Objective 2: Outside of class, the student will write a paper of 350 to 700 words in which he will describe the kinds of music found in primitive cultures. Paper to include descriptions of instruments, rhythm, melody and uses for music. Bibliography required. Assessment by instructor on the basis of accuracy and comprehensiveness. (75%)

III. Goal: The student will become acquainted with the music of early civilized cultures.

Objective 3: In class, the student will listen to recorded examples of ancient Chinese, Greek, Egyptians and Hebrew music and participate in a classroom discussion of their distinctive characteristics. (100%)

Objective 4: The student will list and describe in 500 words or less, four significant Greek and Hebrew contributions to Western music. (75%)

IV. Goal: The student will acquire a knowledge of the development of Western music from the beginning of Christianity to 1400 AD.

Objective 5: The student will list and describe in 50 words or less for each, three outcomes of the actions of Gregory the Great which were highly significant in the growth and development of the art of music. No references. (66%)

Objective 6: The student will outline, by century, the history of polyphonic music from its beginning until 1400 AD. Include reference to forms and composers. Assessment by instructor on the basis of accuracy and pertinence. 850 word maximum. (75%)

Objective 7: Outside of class, the student will write a 200 to 400 word report of a live performance of music that was written between 300 and 1400 AD that he attended since the beginning of class. Report to include names of compositions, composers, performing group and student's personal reactions. (100%)

UNIT III

MUSIC IN THE RENAISSANCE AND BAROQUE ERAS

"Nothing is more characteristic of human nature than to be soothed by sweet modes and stirred up by their opportunities. Infants, youths, and old people as well are so naturally attuned to musical modes by a kind of spontaneous feeling that no age is without delight in sweet song."

Boethius

The pageantry of the Renaissance unfolded to a momentous musical accompaniment. Throwing off its medieval mysticism, music moved toward clarity, simplicity, and a frankly sensuous appeal through beauty of sound.

The period of the Baroque stretched across a turbulent century and a half of Eurpoean history. It opened shortly before the year 1600, a convenient signpost that need not be taken too literally; and may be regarded as having come to a close with the death of Bach in 1750.

With this unit, the student begins to apply the learnings of the past to the first two truly significant periods of music he will experience in lifetime listening experiences.

(Extracted from Machlis)

I. Goal: The student will develop a knowledge of the music of the Renaissance and the Baroque periods.

Objective 1: Given a list of 10 composers, the student will write the name of the period in which each made his most significant musical contribution(s).

(80%)

Objective 2: Given a list of musical works and a list of composers, the student will match the composer with his work(s).

(80%)

Objective 3: Outside of class, the student will write a paper of 300 to 600 words in which he describes the political, religious and economic conditions of Western civilization that affected music of the Renaissance and the Baroque periods. Bibliography required. Assessment by instructor on the basis of logical connection of cause and effect.

(80%)

II. Goal: The student will understand the evolution of tonality.

Objective 4: The student will describe in 100 words or less, three developments leading to or precipitating the equal tempered system of tuning and three benefits of its discovery.

(70%)

III. Goal: The student will know the musical forms that evolved from the Renaissance and Baroque periods.

Objective 5: Outside of class, the student will select five musical forms which originated in the Renaissance period and write a paper of 300 to 750 words tracing their development through the Baroque period. Bibliography required. Assessment by instructor on the basis of accuracy.

(80%)

IV. Goal: The student will know the elements of musical style which identify musical compositions as having been written during the Renaissance or the Baroque period.

Objective 6: Outside of class, the student will make a chart which contrasts and compares the elements of musical style in the Renaissance and the Baroque periods. Included will be entries pertaining to melody, harmony, texture, orchestration and instrumentation, dynamics, and forms.

(100%)

Objective 7: The student will listen to 10 recorded examples of music and will write the period of origin for each. (Renaissance or Baroque) Time: 1 minute per example. 70%)

UNIT IV

MUSIC IN THE CLASSIC PERIOD

"When a nation brings its innermost nature to consummate expression in arts and letters we speak of its classic period. Classicism stands for experience, for spiritual and human maturity which has deep roots in the cultural soil of the nation, for the mastery of the means of expression in technique and form, and for a definite conception of the world and of life, the final compression of the artistic values of a people."

Paul Henry Lang

I. **Goal:** The student will develop an understanding of music in the Classic period.

Objective 1: The student will participate in a classroom discussion of the philosophical, economic and political factors which differentiate the Classic period from the periods immediately preceeding.

(100%)

Objective 2: Given a list of aesthetic values, the student will identify those which apply to Classic period musical composition.

(80%)

Objective 3: Outside of class, the student will write a paper of 200 to 500 words in which he identifies and describes five developments of the Classic period which influenced the future of music. Included will be a rationale for each of his selections. Assessment by the instructor will be on the basis of viability.

(80%)

II. **Goal:** The student will learn the nature of Classic period musical forms.

Objective 4: Outside of class, the student will listen to the first movement of Symphony Number 40 by W. A. Mozart and the second movemat of Symphony Number 94 by F. J. Haydn in preparation for his participation in a classroom discussion of musical form.

(100%)

Objective 5: The student will diagram and explain Sonata - allegro form using a specified work of Mozart as his subject. 300 word max. (70%)

Objective 6: Outside of class, the student will contrast and compare one overture of W. A. Mozart with one of L. van Beethoven in a paper of 250 to 900 words in which specific references are made to:

1. orchestration and instrumentation
2. harmony
3. texture
4. form
5. dynamics
6. melody

Assessment by the instructor will be on the basis of accuracy, perceptive description and demonstrated familiarity with the styles of each. (75%)

III. Goal: The student will understand the elements of style which differentiate Classic period music from Baroque and Renaissance period music.

Objective 7: The student will participate in a discussion of Classic period musical style based upon examples played in class. (100%)

Objective 8: In the College Library, the student will listen to a tape of selected recorded examples of Classic, Baroque and Renaissance music and self-score a given quiz concerning differentiation of musical styles. (100%)

Objective 9: The student will add the Rococo and Classic periods to the chart as stated in Unit III, Goal IV, Objective 6. (100%)

Objective 10: The student will listen to 25 recorded examples of music and will write the period of origin for each. (Renaissance, Baroque or Classic) Time: 1 minute per example (75%)

UNIT V

MUSIC OF THE ROMANTIC PERIOD

"Romanticism is beauty without bounds-the beautiful infinite."

Jean Paul Richter

The romantic movement in the arts is concerned with the assertion of imagination and sentiment as opposed to logic, emphasis on the personal as opposed to the universal, stress of the subjective as opposed to the objective, and pre-eminence of spontaneous freedom over deliberate formality. The romantic movement in music trailed a similar movement in literature but eventually surpassed it in opulence. Music is an ideal medium for romantic utterances, and it has been referred to as the romantic art. In spirit romanticism is the opposite of classicism. The pendulum swings back and forth between the two with first one and then the other in ascendency. Music, however, is never completely lacking in either. It is simply a question of emphasis.

(Extracted from Dallin)

I. Goal: The student will understand "Romanticism" and the evolutionary and revolutionary aspect of the Romantic period.

Objective 1: The student will participate in a classroom discussion of "Romanticism."

Objective 2: Outside of class, the student will write a paper of 200 to 700 words in which he identifies three composers and describes three contributions of each which led from Classicism to Romanticism. Bibliography required. Assessment by instructor on the basis of validity.

(80%)

II. Goal: The student will learn about the expansion and extension of musical elements in the Romantic period.

Objective 3: Outside of class, the student will construct an outline in which he describes twelve musical forms in not more than 75 words each. Outline to include eight forms begun in the Romantic period and four forms from earlier periods. Assessment by instructor on the basis of accuracy. (75%)

Objective 4: The student will listen to a tape of selected examples showing harmonic, dynamic, and orchestral differences between the Romantic and the Classic periods, and will participate in a class discussion of their discriminatory aspects. (100%)

Objective 5: Given a list of ten composers, the student will write in 25 words or less, one musical innovation of the period that can be traced to each, giving the name of a specific work as an example. Assessment by instructor on the basis of accuracy and documentation. (80%)

III. Goal: The student will understand the relationship of music and literature.

Objective 6: Outside of class, the student will write a paper of 200 to 400 words in which he describes five influences of literature upon music of the period. (80%)

IV. Goal: The student will be able to identify Romantic period composers' works.

Objective 7: Given a list of 15 men and a list of 45 compositions, the student will match the work(s) with their composer. (75%)

Objective 8: The student will listen to 50 examples of Romantic period music and will write their names and the name of their composer. Time: 1 minute per example. (75%)

V. Goal: The student will be able to differentiate, by listening, music of the Renaissance, Baroque, Classic and Romantic periods.

Objective 9: The student will add the Romantic period to the chart as stated in Unit III, Goal IV, Objective 6.

(100%)

Objective 10: The student will listen to 50 recorded musical examples and will write the period of origin for each. (Renaissance, Baroque, Classic, and Romantic). Time: 1 minute per example.

(80%)

VI. Goal: The student will understand Romantic period musical symbollism.

Objective 11: Given check sheets describing Romantic period symbollisms as they pertain to specific pieces of program music, the student will identify those which are represented in each of 10 works played in class.

(70%)

UNIT VI

IMPRESSIONISM

> "I love music passionately. And because I love it I try to free it from barren traditions that stifle it. It is a free art gushing forth, an open-air art boundless as the elements, the wind, the sky, the sea. It must never be shut in and become an academic art."
>
> Claude Debussy

Impressionism came to the fore at a crucial moment in the history of European music. The major scale had served the art since the seventeenth century. Composers were beginning to feel that its possibilities had been exhausted. This and other discontents lead from the dramatic Romantic period to new explorations and experiments which were to precipitate the style of the contemporary scene.

(Extracted from Machlis)

I. Goal: The student will understand the plan of Impressionism in the developmental scheme of music.

Objective 1: The student will participate in a classroom discussion of influences which developed the Impressionistic expression. (100%)

II. Goal: The student will learn the contributions of the significant composers of the Impressionistic period.

Objective 2: Outside of class, the student will write a paper of 300 to 600 words in which he contrasts and compares stylistic differences of Debussy and Ravel, relating each to

the logical expansion of Romantic period concepts. Bibliography required. Assessment by instructor on the basis of relevance and logic.

(75%)

III. Goal: The student will be able to differentiate, by listening, musical compositions from the Renaissiance, Baroque, Classic, Romantic and Impressionistic periods.

Objective 3: The student will add the Impressionistic period to the chart as stated in Unit III, Goal IV, Objective 6.

(100%)

Objective 4: The student will listen to 25 musical examples and will write the period of composition for each. Time: 1 minute per example.

(80%)

UNIT VII

THE TWENTIETH CENTURY

"A composer must create on his own terms, not simply write what the public thinks it wants at the moment. If his music has worth, the world will subsequently come to understand it."

William Schuman

"The way to write American music is simple. All you have to do is to be an American and then write any kind of music you wish."

Virgil Thomson

It is a curious state of affairs when the music of our time requires special explanation, even justification. This is common and perhaps understandable if indefensible. It would seem natural for the people of any age to be most receptive to the arts and crafts of their own time, as they are generally in literature, drama, and architecture. Unhappily, the parallel does not extend to serious music. Established patterns are slow to change, and in music practical considerations retard the process. In this final unit, the reasons, the result and the product will be examined.

(Extracted from Dallin)

I. Goal: The student will understand the several streams of music which exist in the twentieth century.

Objective 1: The student will participate in a classroom discussion of the historical, political, economic and artistic influences on the music of the Twentieth Century.

(100%)

Objective 2: Outside of class, the student will write a paper of 250 to 800 words in which he identifies and discusses three "streams" of music of the Twentieth Century. Included will be reference to media, causes and effects of significant influences. Assessment by instructor on the basis of rationale and conceptual development to conclusion.

(75%)

Objective 3: In the college library, the student will listen to three taped concerts of Twentieth Century music. He will file with the instructor a memiographed form with responses to questions concerning each composition checked to record his reactions to the several compositions.

(100%)

Objective 4: Outside of class, the student will, in partnership with three classmates attend one performance selected from the following:

1. "Traditional"
2. Avant garde
3. Jazz
4. Concert band
5. Chamber Music
6. Opera
7. Ballet
8. Solo recital
9. Modern Dance

An oral committee report of no longer than 10 minutes will be made to the class. Reports will include reference to musical style, interpretation, quality and unusual technique or instruments employed.

(100%)

Objective 5: The student will participate in an instructor guided summary: comparison, contrast and analysis of various types of media in Objective 4.

(100%)

II. Goal: The student will participate in the creation of and/or the physical expression of avant garde music.

Objective 6: The student will, with his class, visit the college's data processing center where he will assist a programmer with the composition of a piece of computer music.

(100%)

Objective 7: The student will, with his class, participate in a structured musical "Happening" in conjunction with the college dance and music departments. (100%)

III. Goal: The student will know about the composers of the Twentieth Century.

Objective 8: Given a list of 20 composers and a list of 30 musical works, the student will match the work(s) to their composers. (70%)

Objective 9: Outside of class, the student will write a paper of 300 to 800 words in which he selects five Twentieth Century composers he feels are significant and describes the innovative contributions of each. Bibliography required. Assessment by instructor on the basis of accuracy and perceptive analysis. (80%)

IV. Goal: The student will be able to identify aspects of musical style which differentiate music of the Twentieth Century from all other periods of Music.

Objective 10: The student will add the Twentieth Century to the chart as stated in Unit III, Goal IV, Objective 6. (100%)

Objective 11: The student will, upon hearing 25 taped examples, identify those which were composed during the Twentieth Century and write the name of their composer. (80%)

MUSIC OBJECTIVES: SET #3

UNIT ONE

The Elements of Music

Objectives: Familiarization of the student to the four elements of music (rhythm, melody, harmony, and timbre) thru the following musical outcomes.

General: The student will be able to demonstrate the primary importance of rhythm in music.

Specific: Given a recording of Baroque Concerto Grosso and a Dixieland jazz combo compare the rhythmic similarities.

Specific: Demonstrate in writing the relationship between duration and pulse.

Specific: Be able to identify triple and duple, simple and compound meters from various symphonic movements.

General: The student will increase his understanding of melody.

Specific: Describe given melodies as smooth and graceful or sharp and angular.

Specific: Given a very slow melodic fragment the student will determine the melodic movement as up, down, or repeti-

tion and having movement described as a step, leap, or skip.

Specific: Be able to describe a given melody in terms of range, tessitura, and length of phrase.

Specific: Be able to describe a given melody in terms of short notes and long notes.

Specific: Be able to recognize active tones in a slow melody utilizing these tones in an obvious manner.

General: Develop an appreciation of the role of harmony in music.

Specific: Be able to define in writing the elemental aspects of harmony, i.e., thirds, triads sevenths, open verses, closed chords, progression and harmonic rhythm.

Specific: Demonstrate an awareness of harmonic tension or relaxation by describing appropriate passages as such.

Specific: Be able to select aurally a polyphonic composition as opposed from a homophonic composition.

Specific: Be able to count the number of cadences in a Bach Chorale.

Specific: Be able to label correctly a given passage as dissonant or consonant.

General: Cause the student to become more aware of the broad range of tone color found in music.

Specific: The student will be able to identify the name of each woodwind and brass instrument when heard in a solo recording.

Specific: The student will be able to differentiate those passages of a string melody which utilizes vibrato in an excessive manner from a passage that is interpreted in a normal fashion.

Specific: Be able to relate in writing the concept of SATB assignations.

Specific: Be able to identify at sight each instrument frequently found in the modern orchestra.

Specific: Be able to identify various combinations of instruments such as the string quartet, string orchestra, full symphony orchestra, and concert band.

UNIT TWO

Form or Design in Music

Objective: To cause the student to become aware of form or design in music by recognizing the variety and contrast of the organic elements of the music as they are altered.

General: The student having become acquainted with a given melody shall be able to recognize whether that melody reappears in an altered fashion melodically or rhythmically. (n.b., care must be exercised here by the teacher to present familiar melodies which are varied only in melody or rhythm and not both simultaneously and are simple in context.)

Specific: When presented with variations of a familiar melody be able to describe which of the following devices have occurred: syncopation, diminution, augmentation, and slowing or speeding of the tempo.

General: To develop in the student knowledge and recognition of the following concepts of form.

Specific: Demonstrate aural attenuation to form in the fugue by counting correctly the number of entries of the theme in a given selection.

Specific: Demonstrate aural attenuation to form in a theme

and variations selection by counting correctly the number of times the theme re-occurs.

Specific: Given arecording of a sonata for solo instrument of unknown origin, be able to identify if the form is binary or ternary.

Specific: Given a recording of the 1st movement of a symphony describe the sequence determining overall form using the words: Exposition, Development, Recapitulation, Sonata-Allegro form, first theme, secondary theme, coda, and section.

UNIT THREE

Interpretive Aspects of Music

Objective: The student will be familiar with the fact that each performance of music is a re-creation or interpretation of the composer's intent involving such elements as nuance, dynamics, tempo, and tone.

General: Demonstrate an understanding of the broad subject of dynamics in music.

Specific: Be able to identify which of the following levels of dynamic occur in a given phrase: loud, soft, or medium.

General: Demonstrate an understanding of the differences of tempo in music.

Specific: Given aphrase of music identify if the music has a slow or fast or medium rate of pulse.

General: Be able to describe and identify the rudimentary elements of nuance.

Specific: Given selected phrases identify which of the following elements of nuance are occurring: Rubato, retardando, accelerando, sudden changes in dynamic level,

use of staccato, portamento, and legato.

General: Be able to distinguish between a percussive "tone" and one which is a "singing" tone.

Specific: Given a phrase which emphasizes the percussive tone or the singing tone be able to label correctly which kind of tone is occurring.

UNIT FOUR

The Science of Sound

Objective: The student will acquire an insight into the existence of acoustics in music.

General: Be familiar with the elementary concepts and terminology of acoustics.

Specific: Be able to identify the following terms: fundamental, overtone, frequency, pitch, harmonic series, octave, and sympathetic vibration.

General: Become aware at an elementary level of how timbre is caused by overtones.

Specific: Be able to describe in writing the acoustical variations which cause the families of instruments to sound similarly within each family and differently from an instrument in another family.

General: Acquire an acquaintance with the theory of electrical sound reproduction.

Specific: The student will be able to describe in basic terms how sound may be converted from life into electrical energy and then into mechanical/electrical sound reproduction.

UNIT FIVE

The Musical Score

Objective: To acquaint the student with aknowledge of the rudiments of musical notation and how they are combined to form a musical score.

General: The student will be to discuss the "tonic sol-fa" system.

Specific: Be able to describe in writing the general concept of the "tonic sol-fa" system using the words: syllables, degrees, key or tonality, movable doh system.

General: Be able to recognize the simpler parts of notation.

Specific: The student will be able to identify the following: treble clef, bass clef, filled-in note head, empty note-head, beam, flag, dot, phrase, mark, rest, barline, and measure.

Specific: Demonstrate the recognition of what a stave is by counting the number of staves which occur on a projected score.

Specific: Follow a simple score to the music indicating the measure number at which the music is stopped by the instructor.

UNIT SIX

Historical Considerations

Objective: To cause the student to become aware of the development of music to the present day through knowledge of the general historical trends in the growth of music.

General: Become aware of the development of music as evaluing from a monody to a polyphony.

Specific: The student will be able to identify the following styles and media aurally: plainchant, modrigal, motet, chorale, oratoria, opera, solo song concerto, symphony.

General: Become aware of the difference in sound between the Baroque, Classical, Romantic, and Modern styles.

Specific: The student being given a work written in an obvious style reflecting its period will be able to describe the work or Baroque, Classical, Romantic, or Modern in style.